



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

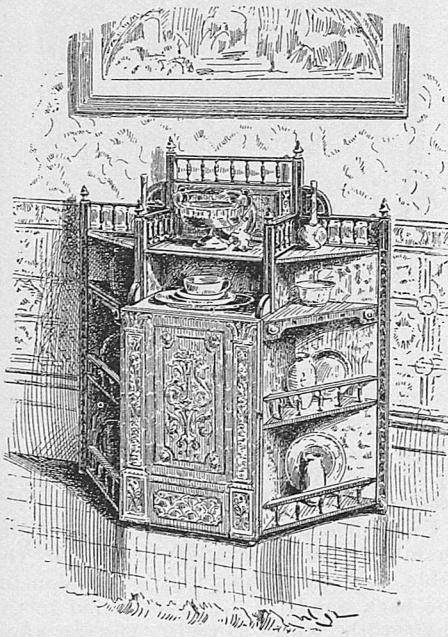
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



If there is one thing more than another that the housewife is partial to, it is a cupboard. In fact she is positively greedy about cupboards, and the woman does not exist who admits she has too many. Cabinets do not go far in the way of providing storage room, but they are better than nothing, and are admissible in rooms where anything more capacious would be out of the question.

Here is an illustration of a dainty little cabinet, made out of a packing case by a lady amateur cabinetmaker, and certainly the transformation is one that is highly to be commended. The box measures 27 inches high, about 19 inches wide, and 14 inches deep, the lid being used as a door. This forms the *piece de resistance*, or basis



A HOME-MADE CABINET.

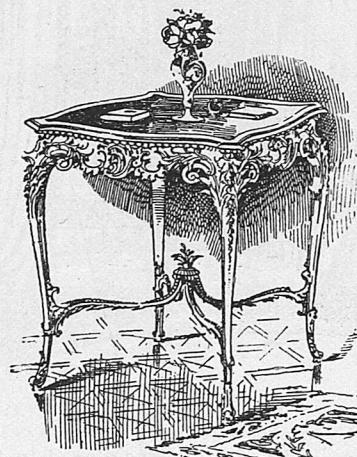
of the cabinet referred to. Behind the box the lady nailed boards to form a back, 45 inches wide and 54 inches high in the center, but dropping to 36 inches at each side, as shown in the illustration. The back was strengthened behind with battens, top and bottom. The next additions were the little upright pieces rising from the sides of the box, as shown in the sketch. They do not come forward quite to the edge in front, space being left for the pillars, and for the small quadrant pieces which fit into the angles. At the end of these, between the uprights, a shelf was placed, and the triangular shelves were next fixed at each side. This finished the skeleton of the cabinet. Before adding the spindles the back was covered with

Japanese paper, and at this stage two little shelves were introduced into the cupboard, the interior and door of which are lined with maroon cloth. The door is provided with ornamental brass hinges,



ELEGANT LOUIS XVI. TABLE, CIRCULAR TOP, FINISHED CREAM WHITE, AND LINED WITH RICH SILK PLUSH.

and the front is paneled with lincrusta, a similar material decorating the higher portion of the back. The sketch will suggest, far better than words, the position of the spindle rails and the triangular shelves, which complete the cabinet. The final process was the enameling of the cabinet. This is rather a critical stage, for a mistake in the choice of color would be fatal. Should any of our readers make just such a cabinet, if the work be care-

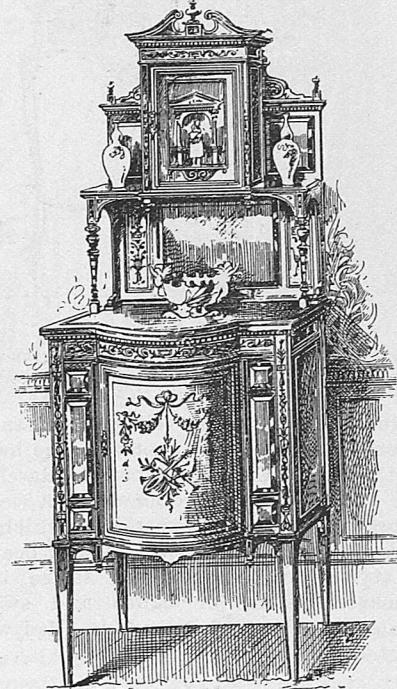


ELEGANT SHAPED OCTAGON FANCY TABLE, FINISHED CREAM WHITE OR GILT, AND LINED WITH RICH SILK PLUSH.

fully enough finished to warrant admission to the drawing room or boudoir, ivory enamel is the proper finish. For the library we would suggest oak as the finishing color; but this particular cabinet

was ebonized. The rich color and large surface covered by the Japanese paper suggested the ebony finish to obtain repose. After enameling, the raised ornament was lightly wiped with a turpentine cloth, which gives a lovely effect of dull ebony carving on a bright ground. The entire cost of making did not exceed three dollars, and the time occupied in making was not quite three days. Any-one who can handle a hammer at all can construct and will, therefore, be glad of the suggestion offered.

REAT ingenuity is bestowed by our manufacturers upon drawing-room occasional tables, the designs published by us being the choicest and most



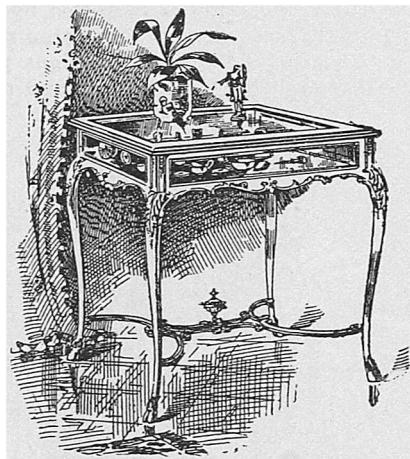
INLAID ROSEWOOD CORNER CABINET, WITH CUPBOARD LINED WITH SILVERED PLATE GLASS, AND ENCLOSED BY BEVELLED CLEAR GLASS PANELS.

artistic procurable anywhere. These tables are constructed usually in carved dark mahogany, or are finished in cream white, or other enamel colorings, or are entirely gilt. Their grace of form and beauty of coloring renders them delightful accessories to the drawing-room appointments; they bestow a charm upon the apartment essentially delicate and refined, and help in a great measure to enliven and enrich the more stately beauty of the heavier pieces of furniture.

THE modern brass bedstead, when properly draped with a canopy attachment is an example of inexpensive artistic furnishing. The designs illustrated on pages 28 and 29 are very effective in either the pretty reversible, or other cretonne, glazed chintz, or dimity. In these materials there is a charming selection, the natural floral designs, with their bright, fresh, summerlike colorings being most in favor. The price of the curtains and draperies depends upon the material selected.

WE give an illustration of a Japanese cabinet, chair and flower stand on page 30, reproductions of French furniture in the Japanese style, now preserved in one of the French palaces. The inlaid rosewood corner cabinet is a pretty object for filling an otherwise barren niche in the drawing-room. The cupboard is lined with silver plate glass, and enclosed by beveled clear glass panels.

WE show on page 30 an example of a Turkish lounge, which is most delightful in its conception. It consists of a wide roomy settee, upholster-



CARVED DARK MAHOGANY CURIO CABINET, FITTED WITH PLATE GLASS, AND LINED WITH RICH SILK PLUSH.

ed in saddle bags and velvet in a manner luxurious enough to captivate the heart of the great Caliph Haroun Al Raschid. The drapery in the doorway is a richly embroidered Broussa portière, which is quite unique in its quaintness and beauty of style. In front of the settee is a Damascus table for coffee and sweetmeats, and the background is filled with a screen in Cairene lattice work.

#### DAINTY BREAKFAST ROOMS.

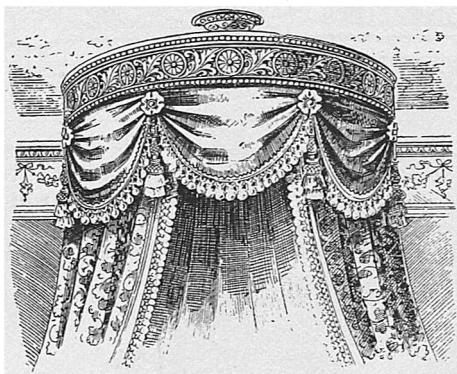
BY HARRIET E. CLARK.

##### A BREAKFAST ROOM IN GOLD.

HERE are many luxuries one may have, even if one be not rich in this world's goods. How many families we know, who are in that state known as "comfortable circumstances," own a nice roomy house, have several unused rooms, and yet think they must use one room in which to eat their meals three times every day, and every day in the year.

Why not use a little spare time, money and energy, in arranging a breakfast room. It will give you thorough enjoyment three hundred and sixty-five days during a year.

One young married woman had a room ten feet square, opening from the dining-room, which she converted into the daintiest breakfast room imaginable, with very little outlay.



BED CANOPY ATTACHED TO CEILING.

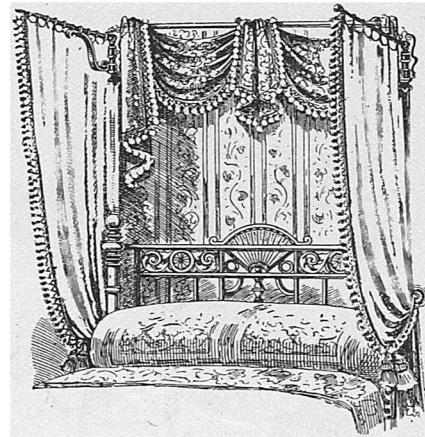
She decorated the room with an inexpensive white and gold paper, a gilt picture moulding adding a finish.

The floor was covered with blue denim, and two black goat skin rugs, costing two dollars each, added an air of luxury.

A round pine table, three and one half feet in diameter, and having rather slender legs, was made by a carpenter. The legs were then gilded and a dainty breakfast table was the result.

Four chairs with slender bent-wood backs, and cane seats, were bought, in an unfinished state, at a factory. These were gilded all over and a large bow of pale blue ribbon was tied to the back of each.

The one window had draperies of Swiss muslin, having very tiny dots. The draperies reached to the sill, and were looped back with blue ribbon.



A DRAPED BED.

A small gilded table was placed in front of the window, and had upon it a pot containing a yellow marguerite. A hanging pot full of yellow nasturtiums was suspended in front of the window.

Several photographs of celebrated pictures adorned the walls.

In one corner of the room the carpenter had put up four shelves. The edges

of these were gilded, a blue silk curtain was hung from the lower shelf; and pretty china filled all the shelves but the top one, which was ornamented with a bust of Shakespeare, which, having been cheap to begin with, was rendered useless by old age, but by use of a bottle of liquid gold paint, it was as good as new and made a suitable ornament for the gold breakfast room.

All that was needed now was a dainty table cloth, a tiny vase of flowers, and a very small gilded stand to hold the morning paper.

Perhaps I ought to add that a carelessly cooked breakfast would spoil the appearance of a breakfast room.

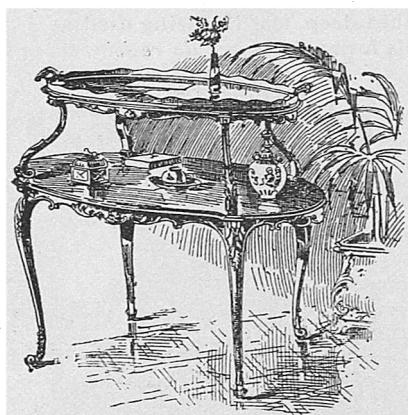
##### APPLE BLOSSOM BREAKFAST ROOM.

Another beautiful little breakfast room, of the same size but more dainty, if anything, than the former, was arranged as follows:

The wall-paper had a white ground, which was carelessly strewn with sprays of apple blossoms.

The picture moulding, the cheapest kind, was painted a delicate pink.

White oil-cloth covered the floor, completed by two pure white goat-skin rugs.



CARVED DARK MAHOGANY TWO-TIER OVAL TABLE, WITH PLATE GLASS TEA TRAY.

The table was octagonal, and was made by a carpenter, the legs being painted cream white.

Unfinished pine chairs, the kind used in chambers, were painted to match the table, and each chair had a cushion for the back, made of pink silk, tied to the chair with white ribbon. The cushions were filled with cotton, thickly sprinkled with sachet powder.

Two shelves, eighteen inches wide, and thirty-six inches long, were put up at one side of the room. The upper shelf was thirty-four inches from the floor, and the lower, sixteen inches. These were painted white, and used in place of a side table.

A small white stand was placed against the opposite wall, to hold a vase of flowers, and the morning paper. A scarf for the stand was made of china silk in an apple blossom pattern, and sash curtains were made of the same materials.

A canary in a white cage hangs by the window, and a box papered to match the walls, a large pot of flowers.

The pictures are copies of etchings, the wide frames of pine, painted white, and

# THE DECORATOR AND FURNISHER.

decorated with small sprays of apple blossoms.

## AN ASH BREAKFAST ROOM.

There are many ways of arranging breakfast rooms just as prettily and inexpensively, and still in a more substantial manner.

In one of these, the floor was covered with a fine strong matting, with several rugs scattered about. The rugs may be made of samples or remnants of moquette carpet, each end being finished with a worsted fringe.

At large stores a rug a yard long, and fringe to finish it, may be bought for a dollar.

The wall-paper has a design in old blue, on a silver background, and the picture moulding is silver.

An ash extension table of the smallest size may be bought for three dollars, and light ash chairs as cheap as sixty cents.

A buffet was made by taking the glass off a cheap ash bureau, and a pretty scarf for the top of the buffet may be made of china silk in shades of old blue. The sash curtains match the scarf.



SHAPED TOP SCREEN, COVERED WITH LEATHER PAPER AND FINISHED WITH BRASS NAILS.

A small stand of ash is placed near the window, to hold a box of plants, and a canary in a silvered cage hangs above.

The pictures are framed in ash.

## TERRA COTTA BREAKFAST ROOM.

Another room which is very pretty is finished in terra cotta.

The floor is stained in imitation of cherry, and several gray fur rugs are scattered about.

The wall-paper has a faint suggestion of terra cotta, and the picture mouldings are stained in cherry.

The table and chairs are in imitation of cherry.

Draperies of soft Swiss muslin, tied with terra cotta ribbons, are at the windows.

A shelf is put up just even with the window sill, and stained with cherry. This shelf should be one yard long, and ten inches wide, and is to be used to hold pots of plants.

A plain bookcase finished in cherry, and having curtains of terra cotta and white china silk, is placed against one of the walls, to be used as a china closet.

The pictures are framed in cherry. A small cherry stand is used to hold the water set, and a dish of fruit.

## CHIP CARVING.

HERE are many plain wooden articles upon the market ready-made and just the thing for the beginner in chip carving, but before carving them they will



KIDNEY-SHAPED FANCY TABLE, FINISHED CREAM WHITE, AND LINED WITH RICH SILK PLUSH.

have to be scraped with a piece of window glass, as they are invariably sandpapered. Boxes of various shapes, salvers, bowls, shelves, brackets, mirror and picture frames, tabourettes and many other articles too numerous to mention can be purchased for a trifling outlay compared with the time they take one to make.

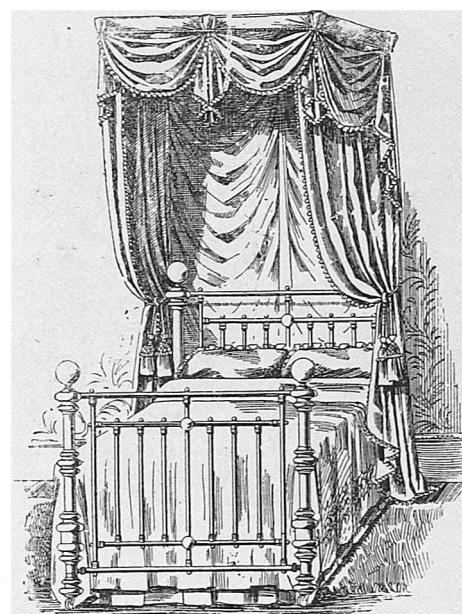
In making the cuts, the precise angle at which the blade is inclined to the wood is not of much consequence, but it should be as uniform as possible. The hand will almost unconsciously become accustomed to the cutting at the same slope, or nearly so, that the difference of the angle in the same sized notch is not



LOUIS XV. TABLE, IN WHITE ENAMEL, WITH 24 IN. SHAPED TOP, AND LINED WITH RICH SILK PLUSH OR GILT.

perceptible. As far as possible the cuts should be made clean and to the required depth at once. This, however, is often impracticable, therefore more than one cut has to be made to reach the bottom. When this has to be done great care should be taken that each cut is exactly at the same angle as the first, for if not the notch, or rather that particular side

of the notch will show a ridge wherever the cut has been unequal, instead of being perfectly smooth. The irregularity may be pared away afterwards. To do this is not only a waste of time, but the work seldom looks as well—or clean as otherwise. Perhaps the student may think that it will be easier to begin by paring away a notch from the center, gradually increasing the size till the outline is reached; this is not the way to do the work. Begin boldly upon the outline. When cutting, the knife will often penetrate further than is needed at the bottom of the notch. This will cause a burr. It can easily be removed if the work is small, for close inspection, otherwise it may be disregarded. The cuts themselves do not require any attention. When the carving is finished it can be rubbed down with two or three grades of glass paper, used in the ordinary way over a cork block, or flat piece of wood will answer. This only cleans up the surface of the wood; the notches cannot be touched with the sandpaper. The dust from this clean-



MODERN DRAPED BED.

ing up will work into the notches. This can be cleaned out with a stiff brush, and may then be regarded as completed.

THE conservatory as a detail in a city house is always an effort to secure a certain decorative effect, not in every case, to be sure, anything so fierce and tropical as that described; but above all to counterfeit and simulate space. Nothing serves this purpose so well as a conservatory, for the eye loses in the massed foliage, which may extend to unknown depths, if the mind will lend itself to the illusion. In the conservatory of the late Mrs. Fogg uptown, there were stained glass doors screening off the conservatory when desired. These doors are made to show the green beyond, and at the same time mingled with it vines and flowers of glass most glorious in color. In the house of Mrs. W. H. Vanderbilt the conservatory terminates a vista of fully 200 feet through the main hall from the drawing-room, and enriched

# THE DECORATOR AND FURNISHER.

by tapestries, columns of marble and works of art. Groups of palms, ferns, all manner of curious grotesque plants with impossible names, stand in pots and jars, that are themselves precious works of art, arranged to show with effect from the vantage ground of the drawing room. Here and there hang orchids, and before an unbroken sheet of plate glass that marks a sliding door into the gallery hangs an orchid like a tassel, and so guards thus delicately the unbroken sheet.

These conservatories have no gardeners. They are attended by some city florist. Such a man says: "A rich man or woman concludes a conservatory is necessary to his establishment. He comes to me and tells me the sort of effect he wants to produce. I go to see his place, we compare ideas, talk it over. The rest is left to me. I have agreed to take charge of it for so much a month. The plants I own. My clients probably don't know their names. So often a week my men visit it, wash, water and look after the health of the plants. The only thing my client is re-



JAPANESE CABINET.

sponsible for is frost. He has the heating of the conservatory. I can't control that. If he allows the plants to be killed he must pay for them, for practically he merely rents them from me, the rent being included in the gross sum he pays me monthly. There are fashions in plants. At present the basis of every conservatory is tropical foliage. These we get mainly in palms and ferns, of which there are endless varieties. These are not transplanted, but stand in tubs that may be hidden if desired in costly jars. In their season, we furnish flowers in bloom. When the period of bloom is over we take them away and furnish others. At present there is a craze for orchids, a bit of wood suspended from a thread alive with strange shapes of wondrous color. These are difficult to start, but once under way can be safely transferred to city houses and require no more care than palms or ferns

THE perfected Wagner vestibule is in use on all principal through trains of the New York Central.

## ANSWERS TO CORRESPONDENTS.

FERGUS FALLS, MINN., March 7, 1893.

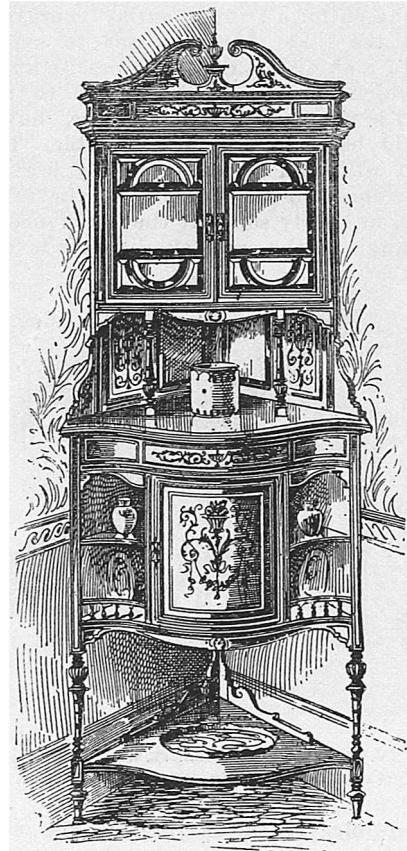
THE EDITOR THE DECORATOR AND FURNISHER.

I do not know whether you answer correspondents by mail, or only through the columns of your magazine. I should be very glad of your advice about the furnishing of a house recently purchased, as it must be ready for occupancy by April 1st. I cannot wait for the answer through your magazine.



A COST CORNER.

The house fronts east, and has a large hall (ten feet by twenty-six) running through the middle, with library and dining-room on the south side, and parlor and bedroom on the north, all except the bedroom opening with wide sliding doors into the hall. What colors should be used in these rooms, the library being finished in cherry, the dining-room and hall in ash, the parlor in black walnut? The dining-room has a large bow window to the south; the parlor has bow window facing north, and two east windows. Each room has a fire-place, those in library and dining-room being in the corners next



A HANDSOME CORNER CABINET.

the hall. We do not wish to use hardwood floors, but wish to carpet in body Brussels.

Inclosed find stamp for reply in case you answer by mail.

Very truly, MRS. E. E. ADAMS.

**Answer.**—If you will refer to the article entitled, "Natural Woods in Interior Decoration," by E. E. Garnsey, which was published in our February, 1893, issue, and to the article on the same subject, by Paul Groeber, published in the present issue, you will find valuable tables of color harmony in interior decoration, where the woodwork is in natural finish.

Your library, which faces the south, and has the woodwork in cherry, should have the walls in yellow green, the frieze in salmon pink, the cornice in light yellow green, and the ceiling a salmon yellow. The dominant color of the carpet should be a dark tan, while the upholstery may be in old red, and the draperies in yellow green. These colors, if harmoniously modulated, will prove an exquisite scheme of color for this apartment.

Your dining-room being in ash, and situate also on the south side of the house, may have the walls of a dark green sage color, the frieze a combination of sage and ecru, the cornice the various ecru tints and the ceiling a buff color. The carpet should be a dull green sage, the upholstery dull green sage and chamois color, and the drapery dull sage and chamois.

For the parlor, which is in walnut, and situate on the north side of the house, we would suggest golden yellow walls, chocolate frieze, gold cornice, and light golden yellow ceiling. The dominant color of the carpet should be chocolate brown, the



A TURKISH LOUNGE AND BROUSSA PORTIÈRE.

upholstery gold brocade, and the draperies of a tawny yellow color.

You did not say in what wood the bedroom is trimmed, but we will suppose it to be in chestnut, in which case the walls should be of a brownish red, the frieze a reddish tan, the cornice light brown and the ceiling yellow brown. The room should have a red brown carpet, the upholstery should be in red, and the draperies of a brownish red tint, echoing the color of the walls. The hallway being in ash, two different schemes may be used, as preferred. The first scheme is to have the walls in tan, the frieze a light tan, the cornice gold bronze, and the ceiling dark buff. Your rugs should be old gold, the chairs in dark bronze leather. For an alternate scheme the walls may be in old red, which is a splendid color for a hallway; the frieze in old blue, the cornice in light buff, and the ceiling in light dull buff. The carpet should be an Oriental rug, the chair coverings in old gold, with touches of blue and yellow, and the draperies in olive gray. You will also observe on page 23 a table of color harmony for painted woodwork, it being admissible to paint your woodwork in any tint you please. Light cool shades are suitable for apartments having a southern exposure, and warm solid colors for those having a northern exposure. You can very easily obtain from the table referred to a scheme of color to suit any one of 20 different colorings in painted woodwork.